Price] **No. 91.**

PRICE
25 CENTS

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.

THE PAINTER'S APPRENTICE.

AN ETHIOPIAN FARCE,

IN ONE SCENE.

By FRANK DUMONT,

Author of "My Wife's Visitors," "The Midnight Intruder," "The Noble Savage," "What Shall I Take?" "An Awful Plot," "The Medical Student," "Making a Hit," etc., etc

As originally produced at the Olympic Theatre, St. Louis, Mo., May 18th, 1872, by Duprez & Benedict's Minstrels; afterwards at the Theatre Comique, New York City; and by Carncross & Dixey's Minstrels, Eleventh Street Opera House Philadelphia.

TO WHICH ARE ADDED,

A Description of the Costumes—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage and the whole of the Stage Business.

ROBERT M UBLISHER,

FROM
HAPPY HOURS COMPANY,
Theatrical Publishers,
No. 5 BEEKMAN STREET,
NEW YORK.
Catalogues sent to any address free.

DE WITT'S ACTING PLAYS.

☞ *Please notice that nearly all the Comedies, Farces and Comediettas in the following list of* DE WITT'S ACTING PLAYS" *are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complicated scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of the text, accuracy and fulness of stage directions and scenery, or elegance of typography and clearness of printing.*

*** *In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in* "DE WITT'S LIST OF ACTING PLAYS."

☞ *Any of the following Plays sent, postage free, on receipt of price—**15 cents** each.*

Address, ROBERT M. DE WITT,
No. 33 Rose Street, New York.

☞ The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. *male;* F. *female.*

No.		M.	F.
75.	Adrienne, drama, 3 acts	7	3
114.	Anything for a Change, comedy, 1	3	3
167.	Apple Blossoms, comedy, 3 acts	7	3
93.	Area Belle (The), farce, 1 act	3	2
40.	Atchi, comedietta, 1 act	3	2
89.	Aunt Charlotte's Maid, farce, 1 act	3	3
192.	Game of Cards (A), comedietta, 1	3	1
166.	Bardell *vs.* Pickwick, sketch, 1 act.	6	2
41.	Beautiful Forever, farce, 1 act	2	3
141.	Bells (The), drama, 3 acts	9	3
67.	Birthplace of Podgers, farce, 1 act	7	3
36.	Black Sheep, drama, 3 acts	7	5
160.	Blow for Blow, drama, 4 acts	11	6
70.	Bonnie Fish Wife, farce, 1 act	3	1
179.	Breach of Promise,, drama, 2 acts	5	2
25.	Broken-Hearted Club, comedietta, 1	4	8
24.	Cabman, No. 93, farce, 1 act	2	2
1.	Caste, comedy, 3 acts	5	3
69.	Caught by the Cuff, farce, 1 act	4	1
175.	Cast upon the World, drama, 5 acts.	10	5
55.	Catharine Howard, historical play, 3 acts	12	5
80.	Charming pair, farce, 1 act	4	3
65.	Checkmate, comedy, 2 acts	6	5
68.	Chevalier de St. George, drama, 3	9	3
76.	Chops of the Channel, farce, 1 act.	3	2
149.	Clouds, comedy, 4 acts	8	7
121.	Comical Countess, farce, 1 act	3	1
107.	Cupboard Love, farce, 1 act	2	1
152.	Cupid's Eye-Glass, comedy, 1 act	1	1
52.	Cup of Tea, comedietta, 1 act	3	1
148.	Cut off with a Shilling, comedietta, 1 act	2	1
113.	Cyrill's Success, comedy, 5 acts	10	4
199.	Captain of the Watch (The), comedietta, 1 act	4	2
20.	Daddy Gray, drama, 3 acts	8	4
4.	Dandelion's Dodges, farce, 1 act	4	2
22.	David Garrick, comedy, 3 acts	8	3
96.	Dearest Mamma, comedietta, 1 act,	4	3
16.	Dearer than Life, drama, 3 acts	6	5
58.	Deborah (Leah) drama, 3 acts	7	6
125.	Deerfoot, farce, 1 act	5	1
71.	Doing for the Best, drama, 2 acts	5	3
142.	Dollars and Cents, comedy, 3 acts	9	4
21.	Dreams, drama, 5 acts	6	3
186.	Duchess de la Valliere, play, 5 acts	6	4
47.	Easy Shaving, farce, 1 act	5	2
130.	Everybody's Friend, comedy, 3 acts.	6	5
200.	Estranged, an operetta, 1 act	2	1
103.	Faust and Marguerite, drama, 3 acts,	9	7
9.	Fearful Tragedy in the Seven Dials, interlude, 1 act	4	1
128.	Female Detective, drama, 3 acts	11	4
101.	Fernande, drama, 3 acts	11	10
99.	Fifth Wheel, comedy, 3 acts	10	2
145.	First Love, comedy, 1 act	4	1
102.	Foiled, drama, 4 acts	9	3
88.	Founded on Facts, farce, 1 act	4	2
74.	Garrick Fever, farce, 1 act	7	4
53.	Gertrude's Money Box, farce, 1 act.	4	2
73.	Golden Fetter (Fettered), drama, 3	11	4
30.	Goose with the Golden Eggs, farce, 1 act	5	3
131.	Go to Putney, farce, 1 act	4	3
28.	Happy Pair, comedietta, 1 act	1	1
151.	Hard Case (A), farce, 1 act	2	
8.	Henry Dunbar, drama, 4 acts	10	3
180.	Henry the Fifth, historical play, 5	38	5
19.	He's a Lunatic, farce, 1 act	3	2
60.	Hidden Hand, drama, 4 acts	5	5
187.	His Own Enemy, farce, 1 act	4	1
174.	Home, comedy, 3 acts	4	3
64.	Household Fairy, sketch, 1 act	1	1
190.	Hunting the Slipper, farce, 1 act	4	1
191.	High C, comedietta, 1 act	4	2
197.	Hunchback (The), play, 5 acts	14	2
18.	If I Had a Thousand a Year, farce, 1 act	4	3
116.	I'm Not Mesilf at All, original Irish stew, 1 act	3	2
129.	In for a Holiday, farce, 1 act	2	3
159.	In the Wrong House, farce, 1 act	4	2
122.	Isabella Orsini, drama, 4 acts	11	4
177.	I Shall Invite the Major, comedy, 1	4	1
100.	Jack Long, drama, 2 acts.	9	2
139.	Joy is Dangerous, comedy, 2 acts	3	3
17.	Kind to a Fault, comedy, 2 acts	6	4
86.	Lady of Lyons, play, 5 acts	12	5
72.	Lame Excuse, farce, 1 act	4	2

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THE PAINTER'S APPRENTICE.

An Ethiopian Farce,

By FRANK DUMONT,

AUTHOR OF

"My Wife's Visitors," "The Midnight Intruder," "The Noble Savage," "What Shall I take?" "An Awful Plot," "The Medical Student," "Making a Hit," etc., etc.,

AS ORIGINALLY PRODUCED AT THE OLYMPIC THEATRE, ST. LOUIS, MO., MAY 18TH, 1872, BY DUPREZ & BENEDICT'S MINSTRELS; AFTERWARDS AT THE THEATRE COMIQUE, N. Y. CITY, AND BY CARNCROSS & DIXEY'S MINSTRELS, 11TH STREET OPERA HOUSE, PHILA.

CONTAINING CAST OF CHARACTERS.—RELATIVE POSITIONS OF THE PERFORMERS UPON THE STAGE.—ENTRANCES AND EXITS. —PROPERTIES AND DESCRIPTION OF COSTUMES.— AND ALL NECESSARY INSTRUCTIONS TO PRODUCE THE ABOVE SUCCESSFUL FARCE.

New York:

ROBERT M. DE WITT, PUBLISHER,

No. 33 Rose Street.

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CAST OF CHARACTERS.

Olympic Theatre, St. Louis, Mo., May 18, 1872.

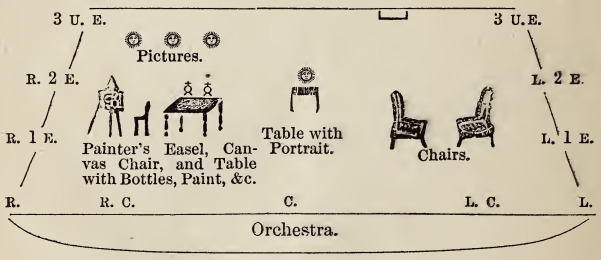
(ORIGINAL CAST.)

Mr. Yellow Ochre.....JAS. T. GULICK
Pete Vermillion..... { Worthless Apprentices. }.....LEW BENEDICT
Jasper White..... { Worthless Apprentices. }.....GEO. H. EDWARDS
Verdant Green, Esq., (from the rural districts).....FRANK DUMONT
Policeman Knabb.....D. H. SMITH

TIME OF PLAYING—TWENTY MINUTES.

SCENERY.

A plain chamber or library; door and window practicable; table with bottles of colored liquids on R. H. at back; large frames with portraits, landscapes, etc., are scattered about room; brushes, pots of paint, palettes, etc., in disorder about table and upon floor; a painter's easel with landscape or portrait on R. H., chair placed before it; a large portrait of female with blonde hair is upon a table centre of stage, the table covered with tablecloth that falls to the floor, hiding lower part of table; a box or stool placed behind table; a large bottle of red liquid on table; and a bladder hidden behind the upright portrait of the blonde female on table, centre of stage.



COSTUMES.

OCHRE.—Modern dress, suitable for an artist at work in his studio.

JASPER AND PETE.—Boys' suits or extravagant pants and shirts.

GREEN.—Countryman's make up; tall white hat; large collar; long tailed coat, etc.

POLICEMAN.—Blue police uniform, and cap, belt and club.

PROPERTIES.

Painter's Easel with Landscape Picture placed upon it; Table with Bottles of Colored Liquids; Palette and Brushes; Paints in small tin cans; a Tin Dish with Whitening and a Flat Brush; three Chairs; another Table with Colored Tablecloth; upon it is placed, upright, a large Portrait of a Female with bushy blonde hair, the features cut to admit PETE'S *face; Valise; Band-box and Umbrella for* GREEN; *Bladder tied to a stick, placed behind picture, out of sight; Belt and Club for* OFFICER; *a Tin Pump in which water is poured before it is brought on at the climax; a Tin Pail inside of it is soldered a tin cup or piece of sheet iron, on which is placed some Colored Fire, Red or Green;* JASPER *or* OCHRE, *before pumping, can manage to drop some small quantity of Sulphuric Acid from a small vial upon the Colored Fire, without it being perceived by audience; the Colored Fire will immediately ignite and have the desired effect.*

gift Mr Hewitt 10 Mar 52

THE
PAINTER'S APPRENTICE.

SCENE.—*A plain Chamber or Library; Door and Window practicable; Table with Bottles of Colored Liquids on* R. H. *at back; large Frames with Portraits, Landscapes, etc., are scattered about Room; Brushes, Pots of Paint, Palettes, etc., in disorder about Table and upon Floor; a Painter's Easel, with Landscape or Portrait on* R. H.; *Chair placed before it; a large Portrait of Female, with blonde hair, is upon a Table centre of Stage; the table covered with Tablecloth that falls to the Floor, hiding lower part of Table; a Box or Stool placed behind Table; a large Bottle of Red Liquid on Table, and a Bladder hidden behind the upright Portrait of the Blonde Female on Table centre of Stage.*

MR. YELLOW OCHRE *enters through door.*

OCHRE. Confound the boys! they are of no earthly value to me, and actually break and smash more than I can afford to buy. Pete is good enough, but since I've hired that other boy, Jasper, I can't do anything with either of them—fighting and wrangling from morning until night, turning this house into a perfect Bedlam. The studio has not been placed in order, and they have upset all my paints and brushes; confound them! I'll discharge one or both of them before the day is over. (*Bus., loud noise of crying and pleading heard outside* R. H. 1 E. POLICEMAN'S *voice heard shouting,* "Come along, you rascals.")

Enter POLICEMAN, *with* PETE *and* JASPER, *holding them by collar; they are crying piteously.*

PETE (*weeping*). It wasn't me—it wasn't me.

JASPER (*bawling*). 'Twas him done it. 'Twasn't me!

OCHRE. What on earth is the matter? Stop your bawling. What is the meaning of this? (PETE *and* JASPER *try to outcry each other.*) Will you cease that crying? Tell me what is the matter?

PETE (*almost choking*). It—wasn't—me!

OCHRE (*to* JASPER). What is this all about?

JASPER (*spasmodically*). It—was—him—that—done—it. Boo—hoo (*weeps*). Now let me go. (*To* OFFICER). Unbuckle that hand from my collar.

OCHRE. What does this mean—why are you both arrrested? (PETE *and* JASPER *begin weeping as loud as possible.*) Mr. Officer, what have these boys done?

OFFICER. They broke a large pane of glass.

PETE. It wasn't me. (*Cries.*)

JASPER. I didn't do it, boss. (*Cries.*)

OCHRE (*to* OFFICER). Was it very valuable?

OFFICER. Yes, sir; it cost fifty dollars! (PETE *and* JASPER *are seized with another crying fit*)

OCHRE. Stop your noise, do you hear me?

PETE. Yes, sir; he done it. (*Points to* JASPER.)

JASPER (*to* OFFICER). Now let me go, it wasn't me.

OCHRE. Very well, Mr. Policeman, release the boys. You know where to find me. I'll be responsible for the damage.

OFFICER. All right, sir. (*Releases* PETE *and* JASPER, *and he exits.* JASPER *crosses over to* L. H. 1 E., *leans against wing, and begins to cry.* PETE *does the same on* R. H. 1 E.

OCHRE. Now, you villains, what is the meaning of this? (*Goes to* PETE, *who bellows so loud that* OCHRE *turns from him and goes to* JASPER, *who bawls in the same manner.*) Will you both be quiet? You'll drive me mad. How did this all happen?

PETE. He—done—it. (*points to* JASPER.)

JASPER. Yes, sir, he done it. (*Points to* PETE.)

OCHRE. Cease this snivelling at once. Tell me how you came to break this large pane of glass.

JASPER. Pete threw a stone at me and I dodged it, and it went through a pane of glass. (*Cries.*) He done it.

OCHRE (*goes to* PETE). What did you throw a stone for?

PETE. He told me to knock a chip off his shoulder, and when I done it he hit me in the eye. (*Cries.*)

OCHRE (*goes to* JASPER). Why did you strike him in the eye?

JASPER (*sobbing*). Because he hit me in the nose.

OCHRE (*goes to* PETE). So you struck Jasper on the nose? Why did you strike him?

PETE. Because he hit me in the eye.

OCHRE (*goes to* JASPER). I want to get at the bottom of this and see who is to blame. Now, sir, why did you hit him in the eye?

JASPER. He had no business to knock a chip off my shoulder.

OCHRE. Suppose he did knock a chip off of your shoulder.

JASPER. Well, I ain't a lumber yard.

OCHRE. You'll pay for this window. I'll take it out of your wages.

PETE (*points to* JASPER). Take it out of his wages.

OCHRE (*to* PETE). And you sir—before I hired you there was peace in this house; since your arrival it has been but fight and quarrel all day long. I'll put a stop to it.

PETE. Why! are you going to leave us?

OCHRE. I mean you shall leave this house. Go and pack up your clothes.

PETE. What will I wear if I pack up my clothes?

OCHRE. I don't care what you wear—come, sir, get out!

JASPER (*laughing*). Pete—Pete—you're discharged.

OCHRE (*to* JASPER). You behave yourself, or I'll send you away—come, get out—here, Jasper, show him out, and if you ever catch him in here again throw him out of the window.

JASPER (*coming to* PETE). Pete, get out—you're discharged; there's the door, Pete. (*As he pushes* PETE *towards the door* PETE *turns and slaps him,* JASPER *rolls over yelling, and* PETE *exits through the door.* JASPER *rises and walks to* R. H., *yelling.*)

OCHRE. What's the matter, Jasper?

JASPER. Oh! oh! he hit me with a brick!

OCHRE. Where? I don't see any bruise.

JASPER. Under my eye; my eye's knocked out.

OCHRE. Nonsense! there is no mark.

JASPER (*laughs*). Well, he didn't hit me.

OCHRE. Now, sir, we'll see if we can't have peace and quiet in this house. Where's the paint I told you to mix?

JASPER. I didn't mix it.

OCHRE. Go to work at once, and don't leave that paint until it is mixed. (JASPER *takes a chair and gets dish of whitening from table and places it upon his lap, begins to stir it with a large flat brush.* OCHRE *goes to easel and prepares to finish landscape.*) Jasper, if I find you idling your time I'll put you out of the house; I've stood your nonsense about long enough, and I will not do so any longer. (*Knock at door.*) There's a knock at the door.

JASPER. I heard it. (*Mixes paint.*)

OCHRE. Go and see who it is.

JASPER. You go, I'm busy—I'm mixing this paint.

OCHRE (*goes towards* JASPER). Go to that door instantly. (JASPER *goes to the door.* OCHRE *resumes painting.* JASPER *returns to chair and commences mixing the paint.*) Did you go to the door?

JASPER. Yes, sir; just got back.

OCHRE. Who was it?

JASPER. A man with a valise wants to see you. (*Bus. with paint.*)

OCHRE. Tell the man to come in.

JASPER. I thought the man had sense enough to come in. (*Goes to door, returns, followed by* VERDANT GREEN, *who has carpet sack, band boxes, packages and umbrella.* PETE *sneakes in behind* GREEN, *and dodges behind the portrait of blonde female on table and conceals himself.* VERDANT GREEN *comes down and is greeted by* OCHRE, *places carpet bag on chair and* JASPER *searches it, finding piece of cake, which he eats.*)

OCHRE (*bus.*). I'm glad to see you, sir. What is your business with me?

GREEN. I wrote you a letter a few days ago, about a big picture I want to have taken. I want one taken standing up.

JASPER. You'd better have it taken laying down. We can paint it better.

(PETE *leans out from behind portrait and strikes* JASPER *with the bladder.* JASPER *turns and knocks off* GREEN'S *hat.*)

OCHRE. Jasper, what do you mean?

JASPER. I don't allow him to knock my brains out.

GREEN (*picks up his hat. To* OCHRE). Is that young man the artist?

JASPER. I will be the "artist" if you hit me again.

OCHRE. Jasper, I want you to behave yourself, or I'll send you out of the room. (*To* GREEN). Excuse the boy for his rudeness. Now, sir, if you'll tell me what kind of a portrait you wish, I'll attend to it at once. First, let us be seated. (*Bus., they sit down in front of portrait table,* GREEN *in the middle,* OCHRE *on* L. H., JASPER *on* R. H.; *the moment they are seated* PETE *strikes* GREEN *on his hat with the bladder.*)

GREEN (*to* OCHRE). Your boy struck me, sir; smashed my hat. Look at that hat. (*Bus.*)

OCHRE. Are you sure it was my boy?

GREEN. I saw him do it. (*Bus.* PETE *strikes* JASPER *with bladder.* JASPER *dips his brush in the bowl of whitening and slaps it over* GREEN'S *face. He rises very indignant to strike at* JASPER, *but* PETE *reaches out and strikes* OCHRE *with bladder.* OCHRE *bounds towards* GREEN, *and seizes him by the collar and violently shakes him into* R. H. *corner of stage.*)

OCHRE. So you struck me, did you? You scoundrel, I caught you at it.

GREEN. You're mistaken. I didn't touch you. (OCHRE *releases him;* JASPER *arises, and as he passes in front of* PETE'S *hiding place* PETE *strikes him with bladder.* JASPER *drops bowl of paint and brush and stands petrified.*

OCHRE (*turns*). Hello! what was that?

JASPER. Oh! Boss, a house and lot fell on me; am I dead, or am I hurt?

OCHRE. There's something wrong here and we'll find it out. Come with me, sir, into the next room. [OCHRE *exits* L. H.

(GREEN *stoops to pick up carpet bag, etc., and* PETE *strikes him with bladder.* GREEN *drops articles, and* JASPER *comes behind him.*)

JASPER. Get out of this room! I'll learn you to come in here and knock off people's heads. Get out of this room! (PETE *strikes* JASPER, *who clutches* GREEN *by the coat and bundles him out* R. H. 1 E. JASPER *returns towards table.*) I wonder what the boss has got in these bottles. I'll taste some by and by. (*Picks up palette and brushes.*) I ought to paint some pigs on this picture; let me see, how many legs is a pig got? (PETE *forces his face through an opening cut in the features of the blonde female in the canvas;* JASPER *turns, and for the first time sees the change in the portrait.*) Hello! I declare that white lady has turned black in the face; the boss will think I was fooling with the picture and painted it black. I'd better whitewash it with some of this paint. By golly the eyes look natural! (*Approaches with paint and brushes and smears the f atures of* PETE *with white paint.*) Now I'll put some eyebrows on her face! There, that looks nice. (*Goes to table and places paint and brushes upon it. Observes large bottle, takes it up and smells it.*) I wonder if this is some old bug juice whiskey—yes, I guess it is. (*Turns and sees* PETE *running out his tongue and smacking his lips.*) Well! I declare, if the picture don't want some whiskey, too—do you want some? (PETE *nods.*) I'll give it some. That's the first time I ever see a picture that could drink whiskey. (*Bus., goes to picture and places bottle to* PETE'S *lips, who drinks and cries* "More—more." OCHRE *heard outside.*)

OCHRE (*outside*). All right, sir. Call again. (JASPER *hastily places bottle on table and runs to seat, begins mixing paint in dish as* OCHRE *enters* R. H. OCHRE *goes to table.*) Who has been meddling with these bottles? Be careful of those liquids, they are dangerous. (PETE *becomes restless.*) Never handle those bottles.

JASPER. I didn't drink any of it. (OCHRE *turns and sees* PETE'S *face.*)

OCHRE. What on earth ails that picture?

JASPER. I've been touching it up.

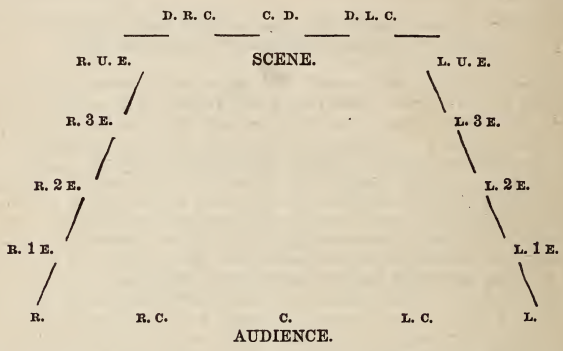
OCHRE. You've ruined it. Did you get any of the paint on your hands? if you did Heaven help you; that paint eats into the flesh, and in ten minutes the person dies. (PETE *groans.*) And that bottle is a solution of nitric and sulphuric acids—rank and deadly poisons. (PETE

rolls out from behind portrait shouting "Murder!" "I'm poisoned," etc. *Falls on floor.*) Ah! he has drank from that bottle. Quick, get the stomach pump, we may yet save him. (JASPER *brings on pump* [*see description in property list*] *and tin pail* [*see description of pail in list*], *and they place pump into* PETE'S *mouth and pump water into pail as glare of red or green fire blazes up from pail. Animated tableaux.*

CURTAIN.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience

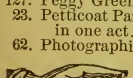


L.	Left.	C.	Centre.
L. C.	Left Centre.	R.	Right.
L. 1 E.	Left First Entrance.	R. 1 E.	Right First Entrance.
L. 2 E.	Left Second Entrance.	R. 2 E.	Right Second Entrance.
L. 3 E.	Left Third Entrance.	R. 3 E.	Right Third Entrance.
L. U. E.	Left Upper Entrance (wherever this Scene may be).	R. U. E.	Right Upper Entrance.
D. L. C.	Door Left Centre.	D. R. C.	Door Right Centre.

DE WITT'S ACTING PLAYS (Continued).

No.		M.	F.
144.	Lancashire Lass, melodrama, 5 acts.	12	3
34.	Larkins' Love Letters, farce, 1 act..	3	2
137.	L'Article 47, drama, 3 acts.....	11	5
111.	Liar (The), comedy, 2 acts.....	7	2
119.	Life Chase, drama, 5 acts.....	14	5
165.	Living Statue (The), farce, 1 act....	3	2
48.	Little Annie's Birthday, farce, 1 act.	2	4
32.	Little Rebel, farce, 1 act.....	4	3
164.	Little Ruby, drama, 3 acts.....	6	6
109.	Locked In, comedietta, 1 act.....	2	2
85.	Locked In with a Lady, sketch, 1 act.	1	1
87.	Locked Out, comic scene.....	1	2
143.	Lodgers and Dodgers, farce, 1 act..	4	2
189.	Leap Year, musical duality, 1 act...	1	1
163.	Marcoretti, drama, 3 acts.....	10	3
154.	Maria and Magdalena, play, 4 acts .	8	6
63.	Marriage at Any Price, farce, 1 act.	5	3
39.	Master Jones' Birthday, farce, 1 act.	4	2
7.	Maud's Peril, drama, 4 acts.....	5	3
49.	Midnight Watch, drama, 1 act.....	8	2
15.	Milky White, drama, 2 acts	4	2
46.	Miriam's Crime, drama, 3 acts.....	5	2
51.	Model of a Wife, farce, 1 act.....	3	2
184.	Money, comedy, 5 acts.....	17	3
108.	Mr. Scroggins, farce, 1 act.....	3	3
188.	Mr. X., farce, 1 act.....	3	3
169.	My Uncle's Suit, farce, 1 act	4	1
130.	My Wife's Diary, farce, 1 act.....	3	1
92.	My Wife's Out, farce, 1 act.....	2	2
193.	My Walking Photograph, musical duality, 1 act	1	1
140.	Never Reckon Your Chickens, etc., farce, 1 act.....	3	4
115.	New Men and Old Acres, comedy, 3	8	5
2.	Nobody's Child, drama, 3 acts.....	8	3
57.	Noemie, drama, 2 acts.....	4	4
104.	No Name, drama, 5 acts.....	7	5
112.	Not a Bit Jealous, farce, 1 act.....	3	3
185.	Not So Bad as We Seem, play, 5 acts.	14	3
84.	Not Guilty, drama, 4 acts.....	10	6
117.	Not Such a Fool as He Looks, drama, 3 acts.....	5	4
171.	Nothing Like Paste, farce, 1 act....	3	1
14.	No Thoroughfare, drama, 5 acts and prologue.....	13	6
173.	Off the Stage, comedietta, 1 act....	3	3
176.	On Bread and Water, farce, 1 act...	1	2
90.	Only a Halfpenny, farce, 1 act.....	2	2
170.	Only Somebody, farce, 1 act.....	4	2
33.	One too Many for Him, farce, 1 act.	2	3
3.	£100,000, comedy, 3 acts.....	8	4
97.	Orange Blossoms, comedietta, 1 act.	3	3
66.	Orange Girl, drama, in prologue and 3 acts.....	18	4
172.	Ours, comedy, 3 acts.....	6	3
94.	Our Clerks, farce, 1 act.....	7	5
45.	Our Domestics, comedy farce, 2 acts	6	6
155.	Our Heroes, military play, 5 acts...	24	5
178.	Out at Sea, drama in prologue and 4 acts.....	16	5
147.	Overland Route, comedy, 3 acts....	11	5
156.	Peace at Any Price, farce, 1 act....	1	1
82.	Peep o' Day, drama, 4 acts.....	12	4
127.	Peggy Green, farce, 1 act.....	3	10
23.	Petticoat Parliament, extravaganza, in one act.....	15	24
62.	Photographic Fix, farce, 1 act.....	3	2

No.		M.	F.
61.	Plot and Passion, drama, 3 acts....	7	2
138.	Poll and Partner Joe, burlesque, 1 act.....	10	3
110.	Poppleton's Predicaments, farce, 1	3	6
50.	Porter's Knot, drama, 2 acts.....	8	2
59.	Post Boy, drama, 2 acts.....	5	3
95.	Pretty Horse-Breaker, farce, 1 act..	3	10
181 and 182.	Queen Mary, drama, 4 acts.	38	8
157.	Quite at Home, comedietta, 1 act...	5	2
196.	Queerest Courtship (The), comic operetta, 1 act.....	1	1
132.	Race for a Dinner, farce, 1 act....	10	
183.	Richelieu, play, 5 acts.....	16	2
38.	Rightful Heir, drama, 5 acts.....	10	2
77.	Roll of the Drum, drama, 3 acts....	8	4
13.	Ruy Blas, drama. 4 acts.....	12	4
194.	Rum, drama, 3 acts.....	7	4
195.	Rosemi Shell, travesty, 1 act, 4 scenes.....	6	3
158.	School, comedy, 4 acts.....	6	6
79.	Sheep in Wolf's Clothing, drama, 1	7	5
37.	Silent Protector, farce, 1 act.....	3	2
35.	Silent Woman, farce, 1 act.....	2	1
43.	Sisterly Service, comedietta, 1 act..	7	2
6.	Six Months Ago, comedietta, 1 act.	2	1
10.	Snapping Turtles, duologue, 1 act..	1	1
26.	Society, comedy, 3 acts.....	16	5
78.	Special Performances, farce, 1 act..	7	3
31.	Taming a Tiger, farce, 1 act.....	3	
150.	Tell-Tale Heart, comedietta, 1 act	1	2
120.	Tempest in a Teapot, comedy, 1 act.	2	1
146.	There's no Smoke Without Fire, comedietta, 1 act.....	1	2
83.	Thrice Married, personation piece, 1 act.....	6	1
42.	Time and the Hour, drama, 3 acts..	7	3
27.	Time and Tide, drama, 3 acts and prologue.....	7	5
133.	Timothy to the Rescue, farce, 1 act.	4	2
153.	'Tis Better to Live than to Die, farce, 1 act.....	2	1
134.	Tompkins the Troubadour, farce, 1	3	2
29.	Turning the Tables, farce, 1 act....	5	3
168.	Tweedie's Rights, comedy, 2 acts..	4	2
126.	Twice Killed, farce, 1 act.....	6	3
56.	Two Gay Deceivers, farce, 1 act....	3	
123.	Two Polts, farce, 1 act.....	4	4
198.	Twin Sisters (The), comic operetta, 1 act.....	3	1
162.	Uncle's Will, comedietta, 1 act.....	2	1
106.	Up for the Cattle Show, farce, 1 act.	6	2
81.	Vandyke Brown, farce, 1 act.....	3	3
124.	Volunteer Review, farce, 1 act.....	6	6
91.	Walpole, comedy, 3 acts.	7	2
118.	Wanted, a Young Lady, farce, 1 act.	3	
44.	War to the Knife, comedy, 3 acts...	5	4
105.	Which of the Two? comedietta, 1 act	2	10
98.	Who is Who? farce, 1 act.....	3	2
12.	Widow Hunt, comedy, 3 acts.....	4	4
5.	William Tell with a Vengeance, burlesque.....	8	2
136.	Woman in Red, drama, 3 acts and prologue.....	6	
161.	Woman's Vows and Mason's Oaths, 4 acts.....	10	4
11.	Woodcock's Little Game, farce, 2	4	4
54.	Young Collegian (Cantab.), farce, 1	3	3



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No.		M.	F.
73.	African Box, burlesque, 2 scenes	5	
6.	Black Chap from Whitechapel, 1 s.	4	
10.	Black Chemist, sketch, 1 scene	3	
11.	Black Ey'd William, 2 scenes	4	1
24.	Bruised and Cured, sketch, 1 scene.	2	
40.	Big Mistake, sketch, 1 scene	4	
42.	Bad Whiskey, sketch, 1 scene	2	1
43.	Baby Elephant, sketch, 2 scenes	7	1
78.	Bogus Indian, sketch, 4 scenes	5	2
79.	Barney's Courtship, Irish, 1 scene.	1	1
89.	Bogus Talking Machine, Dutch	4	
35.	Coal Heavers' Revenge, 1 scene	6	
41.	Cremation, sketch, 2 scenes	8	1
12.	Daguerreotypes, sketch, 1 scene	3	
50.	Draft (The), sketch, 1 act, 2 scenes.	6	
53.	Damon and Pythias, 2 scenes	5	1
63.	Darkey's Stratagem, sketch, 1 act	3	1
64.	Dutchman's Ghost, sketch, 1 scene.	4	1
95.	Dutch Justice, sketch, 1 scene	11	
4.	Eh? What is it? sketch, 1 scene	4	1
52.	Excise Trials, sketch, 1 scene	10	1
67.	Editor's Troubles, farce, in 1 scene	6	
98.	Elopement (The), farce, 2 scenes	4	1
25.	Fellow That Looks Like Me, 1 s.	2	1
51.	Fisherman's Luck, sketch, 1 scene.	2	
88.	First Night, Dutch sketch, 4 scenes	4	2
17.	Ghost (The), sketch, 1 scene	2	
31.	Glycerine Oil, sketch, 2 scenes	3	
20.	Going for the Cup, interlude, 1 scene	4	
58.	Ghost in a Pawnshop, 1 scene	4	
70.	Guide to the Stage, sketch, 1 scene.	3	
77.	Getting Square on Call Boy, 1 scene	3	
82.	Good Night's Rest, sketch, 1 scene	3	
83.	German Emigrant, sketch, 1 scene.	3	1
86.	Gripsack, sketch, 1 scene	3	
3.	Hemmed In, sketch, 1 scene	3	1
23.	Hard Times, extravaganza, 1 scene.	5	1
48.	High Jack, the Heeler, 1 scene	6	
61.	Happy Couple, sketch, 1 scene	2	1
68.	Hippotheatron, sketch, 1 scene	9	
71.	In and Out, sketch, 1 scene	2	
33.	Jealous Husband, sketch, 1 scene	2	1
94.	Julius the Snoozer, 3 scenes	7	
1.	Last of the Mohicans, 1 scene	3	1
18.	Live Injun, sketch, 4 scenes	4	1
36.	Laughing Gas, sketch, 1 scene	6	1
37.	Lucky Job, farce, 2 scenes	3	2
60.	Lost Will, sketch, 1 scene	4	
90.	Lunatic (The), sketch, 1 scene	3	
8.	Mutton Trial, sketch, 2 scenes	4	
19.	Malicious Trespass, sketch, 1 scene.	3	
44.	Musical Servant, sketch, 1 scene	3	
96.	Midnight Intruder (The), 1 scene	6	1
101.	Molly Moriarty, Irish, 1 scene	1	1
49.	Night in a Strange Hotel, 1 scene	2	
22.	Obeying Orders, sketch, 1 scene	2	1
27.	100th Night of Hamlet, 1 scene	7	1
30.	One Night in a Bar Room, 1 scene	7	
76.	One, Two, Three, sketch, 1 scene	7	
9.	Policy Players, sketch, 1 scene	7	
57.	Pompey's Patients, 2 scenes	6	
65.	Porter's Troubles, sketch, 1 scene	6	1
66.	Port Wine vs. Jealousy, 1 scene	2	1
87.	Pete the Peddlar, sketch, 1 scene	2	1
91.	Painter's Apprentice (The), 1 scene	5	
92.	Polar Bear (The,) farce, 1 scene	5	
14.	Recruiting Office, sketch, 2 scenes.	5	
26.	Rival Tenants, sketch, 1 scene	4	
45.	Remittance from Home, 1 scene	6	
55.	Rigging a Purchase, 1 scene	2	
81.	Rival Artists, sketch, 1 scene	3	
7.	Stupid Servant, sketch, 1 scene	2	
13.	Streets of New York, sketch, 1 scene	6	
15.	Sam's Courtship, farce, 1 scene	2	1
80.	Scenes on the Mississippi, 2 scenes.	6	
84.	Serenade (The), sketch, 2 scenes	7	
21.	Scampini, pantomime, 2 scenes	6	3
16.	Storming the Fort, sketch, 1 scene.	5	
38.	Siamese Twins, sketch, 2 scenes	5	
46.	Slippery Day, sketch, 1 scene	6	1
56.	Stage Struck Couple (The), 1 scene.	2	1
59.	Sausage Makers (The), sketch, 2 s.	5	1
69.	Squire for a Day, sketch, 1 scene	5	1
72.	Stranger (The), sketch, 1 scene	1	1
74.	Sleep Walker (The), sketch, 2 scenes	3	
100.	Three Chiefs (The), sketch, 2 scenes	6	
102.	Three, A. M., sketch, 1 scene	3	1
5.	Two Black Roses (The), sketch	4	1
2.	Tricks, sketch, 2 scenes	5	2
34.	Three Strings to One Bow, 1 scene.	4	1
47.	Take It, Don't Take It, sketch, 1 s.	2	
54.	Them Papers, sketch, 1 scene	3	
28.	Uncle Eph's Dream, sketch, 2 s	3	1
62.	Vinegar Bitters, sketch, one scene.	6	1
29.	Who Died First, sketch, 1 scene	3	1
32.	Wake up, William Henry, 1 scene	3	
39.	Wanted, a Nurse, sketch, 1 scene	5	
75.	Weston the Walkist, Dutch 1 scene	7	1
93.	What Shall I Take? sketch, 2 scenes	8	1
97.	Who's the Actor? farce, 1 scene	4	
99.	Wrong Woman in the Right Place	3	1
85.	Young Scamp (The), sketch, 1 scene	3	